



SEGERSTROM STAGE / NOVEMBER 30 THROUGH DECEMBER 24, 2002

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents

CHARLES DICKENS' **A CHRISTMAS CAROL**

adapted by **JERRY PATCH**

Scenic Design
**CLIFF FAULKNER
and TOM BUDERWITZ**

Costume Design
DWIGHT RICHARD ODLE

Lighting Design
DONNA and TOM RUZIKA

Sound Design
GARTH HEMPHILL

Music Director
DENNIS CASTELLANO

Choreographer
LINDA KOSTALIK

Assistant Director
LAURIE WOOLERY

Production Manager
JEFF GIFFORD

Stage Manager
***SCOTT HARRISON**

Directed by
JOHN-DAVID KELLER

Honorary Producers
PAUL, DARANNE AND COURTNEY FOLINO

Corporate Producer
BANK OF AMERICA

CAST OF CHARACTERS

(In order of appearance)

LENA, a vendor of second-hand goods	<i>*Julia Coffey</i>
JOE, a cider salesman and a receiver of stolen goods	<i>*Art Koustik</i>
TOY LADY	<i>*Hisa Takakuwa</i>
PUPPETEER	<i>Joshua Brownie Lash</i>
UNDERTAKER	<i>*Jonathan Del Arco</i>
CHIMNEY SWEEP	<i>*Timothy Landfield</i>
ELIZABETH SHELLY	<i>Shian Velie</i>
THOMAS SHELLY, a vendor of second-hand goods	<i>Scott Most</i>
OLIVER SHELLY	<i>Austin Koustik, ▲Luke Tagle</i>
EBENEZER SCROOGE, a grasping covetous old man	<i>*Hal Landon Jr.</i>
RICH WOMAN	<i>*Devon Raymond</i>
GIRL ABOUT TOWN	<i>Geena Lovato, ▲Amy Lashmet</i>
CONSTABLE	<i>Phillip C. Vaden</i>
BOB CRATCHIT, clerk to Scrooge	<i>*David Whalen</i>
FRED, nephew to Ebenezer	<i>*Howard Shangraw</i>
SOLICITORS	<i>*John-David Keller, *Martha McFarland</i>
WREATH SELLER	<i>Phillip C. Vaden</i>
JACOB MARLEY'S GHOST, a spectre of Ebenezer's former partner in business	<i>*Don Took</i>
THE SPIRIT OF CHRISTMAS PAST, a phantom showing things past	<i>*Richard Doyle</i>
EBENEZER AS A BOY	<i>Austin Koustik, ▲Luke Tagle</i>
FAN, the sister of Ebenezer	<i>Elise St. Clair, ▲Kelly Ehlert</i>
MRS. FEZZIWIG	<i>*Martha McFarland</i>
MR. FEZZIWIG, a kind hearted, jovial old merchant	<i>*Art Koustik</i>
JACOB MARLEY AS A YOUNG MAN	<i>Phillip C. Vaden</i>
EBENEZER AS A YOUNG MAN	<i>*Jonathan Del Arco</i>
BELLE, an old sweetheart of Ebenezer	<i>*Julia Coffey</i>
THE SPIRIT OF CHRISTMAS PRESENT, a spirit of a kind, earthy and generous nature	<i>*Timothy Landfield</i>
"TINY" TIM CRATCHIT	<i>Casey Wianecki, ▲Alison Wexler</i>
MRS. CRATCHIT	<i>*Devon Raymond</i>
BELINDA CRATCHIT	<i>Hayley Palmaer, ▲Aliza Segal</i>
PETER CRATCHIT	<i>Joseph Reed, ▲Steven Siglin</i>
MARTHA CRATCHIT	<i>Zan Gray, ▲Stephanie Finney</i>
MR. TOPPER, a bachelor	<i>Joshua Brownie Lash</i>
PURSUED MAIDEN	<i>Shian Velie</i>
SALLY, the wife of Fred	<i>*Hisa Takakuwa</i>
THE SPIRIT OF CHRISTMAS YET-TO-COME, an apparition showing the shadows of things which may yet happen	<i>*Don Took</i>
WANT	<i>Geena Lovato, ▲Amy Lashmet</i>
IGNORANCE	<i>Austin Koustik, ▲Luke Tagle</i>
GENTLEMEN ON THE STREET	<i>*Richard Doyle, *John-David Keller, *Howard Shangraw</i>
THE SCAVENGERS	<i>*Martha McFarland, *Hisa Takakuwa, *Julia Coffey</i>
BOY ON THE STREET	<i>Patrick Gleason, ▲Jeffrey Budner</i>
POULTERER	<i>Phillip C. Vaden</i>

Please Note: Children's roles are double cast. Actors with ▲ appear Tuesday, Thursday, Saturdays at 7:30 p.m., and Sundays at noon. Others appear in balance of performances.

* Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



Art Koustik, Grant Levy, Paula Christensen, Jesse Jimenez and Hal Landon Jr. in the 2001 production.

SETTING

19th Century London

LENGTH

Approximately two hours, including one 15-minute intermission

PRODUCTION STAFF

Assistant Stage Manager	<i>*Vanessa J. Noon</i>
Casting Director	<i>Joanne DeNaut</i>
Stage Management Intern	<i>Melissa Maxwell</i>
Deck Crew	<i>Jeff Ham, Robert Harrison, James Ray, Samo Tusak, Bobby Weeks</i>
Follow Spot Operators	<i>Melissa Maxwell, Wendy Radford</i>
Child Wrangler	<i>Lisamarie Goodell</i>
Costume Shop Assistants	<i>Tracy Gray, Diane Lucas, Stacey Nezda, Peggy Oquist, Cynthia Shafer Thompson</i>
Costume Design Assistant	<i>Julie Keen</i>

Cellular phones, beepers and watch alarms should be turned off or set to non-audible mode during the performance. Please refrain from unwrapping candy or making other noises that may disturb surrounding patrons.

*The use of cameras and recorders in the theatre is prohibited.
Smoking is not permitted anywhere in the theatre.*

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Who was Charles Dickens?

He was a sympathizer with the poor, the suffering and the oppressed; and by his death, one of England's greatest writers is lost to the world.

Inscription on Dickens' tombstone at Poet's Corner, Westminster Abbey

The eldest son of John and Elizabeth Dickens, Charles Huffman Dickens was born in Landport (now part of Portsmouth), England, February 7, 1812. In 1824, he was given his first position in business in the employ of Warren's Blacking Factory, Chatham. For six months, the young Dickens adhered labels to containers of blacking, and perhaps unknowingly, collected material for what would become world famous portrayals of Victorian England's working class.

At 15, he entered the professions, taking a position as clerk at Ellis and Blackmore, attorneys. In between his clerking and evening shorthand lessons, he wooed his first love, Maria Beadnell, a flirtatious young lady whose deep impressions on Dickens would be reflected in *Little Dorrit*, written nearly 30 years after their courtship. Forsaking Miss Beadnell, in 1836 he met and married Catherine Hogarth, who would bear him ten children, and began the publication of *The Pickwick Papers*.

With the birth year of nearly each of his children came the writing or publication of a major work. In 1837, with the birth of his first son, Charles Jr., came *Oliver Twist*. In 1838, with the arrival of Mary, *Nicholas Nickleby* was begun. In 1843, just prior to the birth of Francis Jeffrey, *A Christmas Carol* was created.

The first of his Christmas books, *A Christmas Carol* quickly became a favorite of the people. These would be followed by *The Chimes*, *Dombey and Son* and *Christmas Stories*.

Shortly after the publication of *A Christmas Carol*, Dickens moved his family from their London home to settle, briefly, in Genoa, Italy, and later moved on to Switzerland and Paris. During these years away from London, his best known works included *Cricket on the Hearth*, *The Battle of Life* and the first installations of *David Copperfield*.

Once again back in England, Dickens would spend his later years creating some of his most internationally acclaimed works. These include *Bleak House* (1859), *A Tale of Two Cities* (1859) and *Great Expectations* (1861). In 1870, the first installment of *The Mystery of Edwin Drood* was published, and the author made his last public appearance. He died in his home at Gad's Hill Place on June 9, 1870.



The Illustrated London News depicted Dickens giving his last public reading of the Carol in March 1870.

The Real Meaning of Christmas

That the original “meaning” of Christmas has been lost is a common complaint. Those voicing it are usually referring to the celebration of the birth of Christ. In fact, our Christmas customs have much less to do with the Nativity than with midwinter pagan agricultural and solar observances dating centuries before Christ’s birth.

The Roman world into which Christ was born celebrated the Festival of Saturn from December 17-24, a week of parties and exchanging of gifts. The fact that Christmas was celebrated at the time of the winter solstice (December 22, the day on which the sun is at its greatest distance south of the equator – hence, the shortest day of the year for the northern hemisphere) connected it with festivals for the unconquered sun. Houses were decorated with greenery and lights, and presents were given to children and the poor.

Germanic and Celtic Yule customs worked their way into Christmas traditions as well. Special foods and feasts, fellowship, the Yule log and Yule cakes, wasailing, greenery and fir trees all commemorated different aspects of the season.

Two things were common to all European midwinter festivals in earlier times. Fires and lights, symbols of warmth and the endurance of life, were a part of both pagan and Judeo-Christian celebrations. Evergreens, as symbols of survival, had particular meaning for Northern Europeans who faced extremely harsh, long winters. An ever-

green tree placed indoors at Christmas was a reminder that the suffering of winter would be followed by seasons of rebirth and fullness in the coming spring and summer.

This experience is difficult to appreciate in our dry, temperate Southern California climate. Our Yule trees stand more often as fire hazards than reminders of spring. But winter for much of the world is a season of dormancy and death in nature; and in earlier centuries it was even more a time of frailty fatal to human beings.

Charles Dickens’ recognition of human mortality pervades *A Christmas Carol*. The deaths of Marley and Fan, the Ghosts, and the possible passing of Tiny Tim, as well as the suffering of the poor and the Cratchits’ lean Christmas are the shadows to be dispelled by the light of human love and the season’s spirit.

More than a century later, Octavio Solis in his *La Posada Mágica* found similar substance in the predicament of his young and reluctant heroine, Gracie.

The transforming power of love that Dickens found in 19th-Century London remains constant in Solis’ southwestern barrio at the beginning of the 21st.

The value of love and human life is measured by the fact that it doesn’t last forever. It is the equation Scrooge comes to know, and one which Dickens fully appreciated.

–Jerry Patch

Elizabeth Mule
and David
Whalen as Tim
and Bob
Cratchit.



Other Voices at Christmas

“Avarice and happiness never saw each other,
how then should they become acquainted?”

– Benjamin Franklin,
Poor Richard's Almanac, 1734

“Remorse is memory awake.”

– Emily Dickenson, *Poems, Pt. I, No. 69*

“Why should I sorrow for what was pain?
A cherished grief is an iron chain.”

– Stephen Vincent Benet, *King David*

“I dreamt the past was never past redeeming;
But whether this was false or honest dreaming
I beg death's pardon now. And mourn the dead.”

– Richard Wilbur, *The Pardon*

“The people that walked in darkness have seen a
great light: They that dwell in the land of the shadow
of death, upon them hath the light shined.”

– Isaiah, 9:2

“At Christmas I no more desire a rose
Than wish a snow in May's new-fangled mirth;
But like each thing that in season grows.”

– Shakespeare, *Love's Labour's Lost*

“Dickens is a terrible writer. In the original, Scrooge
was mean and stingy, but you never know
why. We're giving him a mother and fa-
ther, an unhappy childhood, a whole
background which will motivate him.”

– President of Screen Gems, 1968

“I believe in Michelangelo, Ve-
lasquez, and Rembrandt: in the
might of design, the mystery of
color, the redemption of all things by
beauty everlasting and the message of
Art that has made these hands blessed.”

– George Bernard Shaw

“Create in me a clean heart, O God:
and renew a right spirit with me.”

– Psalms 51:10

“Dickens was a mythologist rather than a novelist;
he was the last of the mythologists, and perhaps the
greatest. He did not always manage to make his
characters men, but he always managed, at the
least, to make them gods.”

– G.K. Chesterson 1906

Malcolm Kushner relates the story of a man who
chaired the charity committee of his local hospital.
He reviewed all the fundraising records, and he dis-
covered that the richest person in town had never
made a donation. So he went to visit him. He said,
“Our records show that you're the richest person in
town, but you've never contributed to the hospital.”
And the rich man said, “Do your records also show
that my widowed mother was left absolutely destitute?
Do they show that my brother is totally disabled? Do
they show that my sister was abandoned with four
young children?” By now the chairperson felt really
ashamed. He said, “Well no, our records don't show
that.” And the rich man said, “Well, I don't do any-
thing for them, so why should I do anything for you?”



**Art Koustik and Martha McFarland
as Mr. & Mrs. Fezziwig.**

A Miser's Miser

by Charles Dickens

Oh! But he was a tight-fisted hand at the grindstone, Scrooge! A squeezing wrenching, grasping, scraping, clutching, covetous, old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shrivelled his cheek, stiffened his gait; made his eyes red, his thin lips blue; and spoke out shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him; he iced his office in the dog-days; and didn't thaw it one degree at Christmas.

External heat and cold had little influence on Scrooge. No warmth could warm, no wintry weather chill him. No wind that blew was bitterer than he, no falling snow was more intent upon its purpose, no pelting rain less open to entreaty. Foul weather didn't know where to have him. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect. They often "Came down" handsomely, and Scrooge never did.

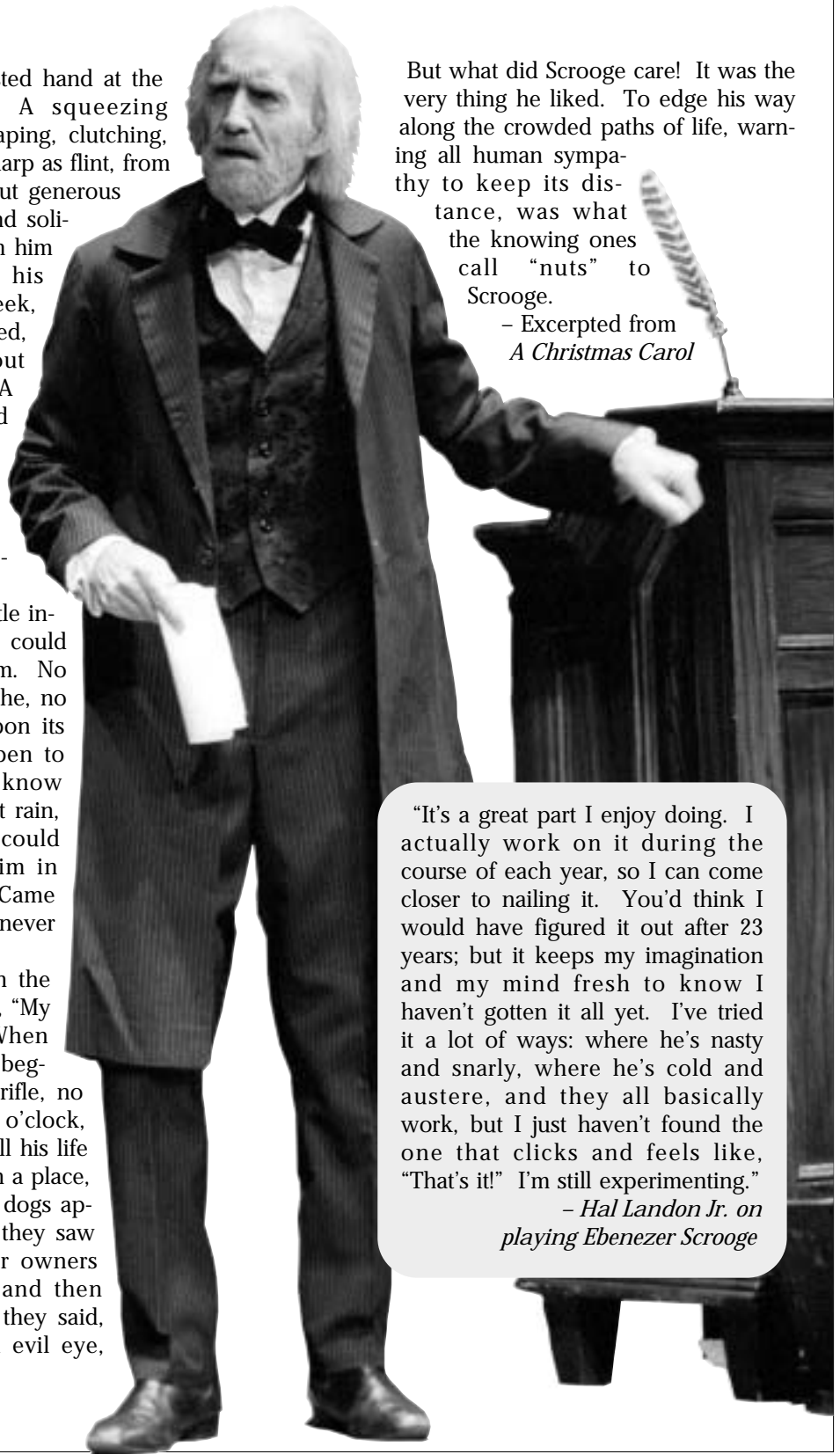
Nobody ever stopped him in the street to say, with gladsome looks, "My dear Scrooge, how are you? When will you come to see me?" No beggars implored him to bestow a trifle, no children asked him what it was o'clock, no man or woman ever once in all his life inquired the way to such and such a place, of Scrooge. Even the blindmen's dogs appeared to know him; and when they saw him coming on, would tug their owners into doorways and up courts; and then would wag their tails as though they said, "No eye at all is better than an evil eye, dark master!"

But what did Scrooge care! It was the very thing he liked. To edge his way along the crowded paths of life, warning all human sympathy to keep its distance, was what the knowing ones call "nuts" to Scrooge.

– Excerpted from
A Christmas Carol

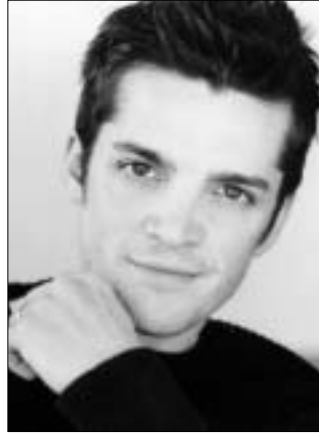
"It's a great part I enjoy doing. I actually work on it during the course of each year, so I can come closer to nailing it. You'd think I would have figured it out after 23 years; but it keeps my imagination and my mind fresh to know I haven't gotten it all yet. I've tried it a lot of ways: where he's nasty and snarly, where he's cold and austere, and they all basically work, but I just haven't found the one that clicks and feels like, "That's it!" I'm still experimenting."

– Hal Landon Jr. on
playing Ebenezer Scrooge





JULIA COFFEY
Lena/Belle/Scavenger



JONATHAN DEL ARCO
Undertaker/Young Ebenezer



RICHARD DOYLE
Spirit of Christmas Past/Gentleman

Artist Biographies

***JULIA COFFEY** (*Lena/Belle/Scavenger*) made her SCR debut as Hero in *Much Ado about Nothing*. She recently originated the role of Charmille in John Strand's new play *The Diaries* at The Signature Theatre in Washington, DC. Local theatre credits include Lady Macbeth in *Macbeth* at A Noise Within, Rosalind in *As You Like It* for the Kingsmen Shakespeare Festival, Peter Hall's *Measure for Measure* and *A Midsummer Night's Dream* at the Ahmanson Theatre and Cecelia in *The Last Tycoon* at the Fountain Theatre. Television credits include appearances on "Yes, Dear." Ms. Coffey trained at Florida State University and the London Academy of Music and Dramatic Art.

***JONATHAN DEL ARCO** (*Undertaker/Young Ebenezer*) returns for a second year in *A Christmas Carol* after appearing earlier this season in his sixth Hispanic Playwrights Project. His other theatre credits include *Blood Wedding* (La Jolla Play-

house); *Spoils of War* (Broadway); *Torch Song Trilogy* (Broadway/First National); *Roosters* (Public Theater/INTAR); *The Virgin Molly* (EST); *Amulettes Against the Dragon Forces* (Circle Rep); *Elegies for Angels Punks and Raging Queens* (Canon Theatre); *House Arrest* (Mark Taper Forum); *Common Infractions/Gross Injustices* (American Repertory Theatre). He also spent two summers as a member of the acting company at The Institute on the Arts and Civic Dialogue, a Harvard program under the direction of Anna Deavere Smith. On television he has guest starred on "First Monday," "Grosse Pointe," "Star Trek: Voyager," "Star Trek: The Next Generation" (recurring as Hugh Borg), "Pearl," "The Mommies," "Miami Vice," "True Colors," "Sisters," "The Wonder Years," "Blossom," "Boy Meets World" and "Pacific Blue." His film credits include *The Mambo Kings*, *Lost Angels*, *Andrea Fault* and *True Rights*. For the last several years Del Arco has also pursued his

other passion, politics. Currently he is working on an environmental project with Rob Reiner, fighting to preserve a pristine area of the Santa Monica Mountains where Washington Mutual plans to build a new city.

***RICHARD DOYLE** (*Spirit of Christmas Past/Gentleman*) is an SCR Founding Artist. He appeared earlier this season in *Major Barbara* and appeared last season in *The School for Wives* and *The Homecoming* and the previous season in *The Beard of Avon*, *Much Ado about Nothing*, *A Delicate Balance* and *A Christmas Carol*. Additional appearances include the world premieres of *On the Jump* (Robby Award), *But Not for Me*, *BAFO*, *The Interrogation of Nathan Hale*, *She Stoops to Folly*, *Wit*, *Hospitality Suite* and *Highest Standard of Living*. Other credits include *Of Mice and Men*, *Ah, Wilderness!*, *What the Butler Saw*, *Pygmalion*, *Six Degrees of Separation*, *Arms and the Man*, *The Cherry Orchard*, *Waiting for Godot*, *Our*



JOHN-DAVID KELLER
Solicitor/Gentleman



ART KOUSTIK
Joe/Mr. Fezziwig



TIMOTHY LANDFIELD
Spirit of Christmas Present

Country's Good and *Intimate Exchanges*, for which he earned a Los Angeles Drama Critics Circle Award nomination. He won LADCC Awards for his roles in Sally Nemeth's *Holy Days* and as Reverend Hale in *The Crucible*. "Cheers" fans will remember him as Woody's snooty father-in-law Walter Gaines. Other film and television credits include *Air Force One*, "NYPD Blue," "Sisters," movies of the week, "The Practice" and guest star appearances on "The Pretender" and "The Lot." He is a voice-over actor in animation, CD ROMS, television and radio commercials and documentaries including the Emmy-winning documentary series *The Living Edens*.

***JOHN-DAVID KELLER** (*Solicitor/Gentleman*) is a member of SCR's resident acting company, and is often referred to as "the last of the barnacles." He has been with the company since 1973 working as both an actor and director. He has directed *A Christmas Carol* for its entire 23-year history. He is responsible for directing SCR's Educational Touring Productions, and is working on *Indian Summer*, which opens in January 2003. Among his directing credits are *Godspell*, *Jacques Brel*, *In*

Fashion, *The Real Inspector Hound* (SCR's first Equity show), *Peg O' My Heart* and *Tom Foolery*, to name a few. He has also acted in many shows at SCR, most recently in *The Circle*. He is the concert host for the fifth grade concerts for the Orange County Philharmonic Society. He has performed with the National Symphony Orchestra and the Sydney Philharmonic when they toured in Orange County.

***ART KOUSTIK** (*Joe/Mr. Fezziwig*) is an SCR Founding Artist who has appeared in scores of Mainstage and Second Stage productions, including *Much Ado about Nothing*, *The Hollow Lands*, *Of Mice and Men*, *Tartuffe*, *Ah, Wilderness!* and *Pygmalion*. He also appeared in *BAFO*, *Six Degrees of Separation*, *She Stoops to Folly*, *The Taming of the Shrew*, *The Cherry Orchard*, *The Misanthrope*, *A Streetcar Named Desire*, *Loot*, *Lettice & Lovage*, *The Man Who Came to Dinner*, *The Miser*, *Shadowlands* and *Hospitality Suite*. His other appearances include *The Philadelphia Story*, *Twelfth Night*, *A Midsummer Night's Dream*, *A Chorus of Disapproval*, *Hard Times*, *The Crucible*, *Prelude to a Kiss*, *Glengarry Glen Ross*, *Galileo*, *The Foreigner*, *Rum and Coke*, *The Show-Off*, *Saint*

Joan, *Playboy of the Western World*, *The Seagull*, *Coming Attractions*, *American Buffalo*, *The Elephant Man*, *Anything Goes*, *Time Was*, *Time of Your Life*, *Comedians*, *Rubbers*, *That Championship Season* and *The Last Meeting of the Knights of the White Magnolia* and most annual productions of *A Christmas Carol*. Outside SCR, he has been in *Anything Goes*, *Chapter Two*, *Guys and Dolls*, *Brigadoon*, numerous commercials, and film and television such as *La Bamba*, "Valerie," "Hill Street Blues," "Moonlighting," "Golden Girls," "Dallas" and "The Young and the Restless." "With my wife Peggy, I am at last a happy man. I am also happy to have my grand nephew, Austin, joining us this year."

***TIMOTHY LANDFIELD** (*Spirit of Christmas Present*) is delighted to return to SCR, where he was previously seen in *The Norman Conquests: Round and Round the Garden* and *Hay Fever*. He recently appeared in the Broadway revivals of *Company* and *The Sound of Music*. He also appeared opposite his *Hay Fever* co-star Kandis Chappell in *The Guardsman* at the Huntington Theatre in Boston. Mr. Landfield appeared on Broadway in *Rumors*, *Arsenic and*



HAL LANDON JR.
Ebenezer Scrooge



MARTHA MCFARLAND
Mrs. Fezziwig/Solicitor



DEVON RAYMOND
Mrs. Cratchit

Old Lace, Wild Honey, The Crucifer of Blood and *Tartuffe*. Off-Broadway, he was in the original production of *Sister Mary Ignatius* and *The Actor's Nightmare* as well as the musical *Charlotte Sweet*. Television and film credits include "Frasier," "Boston Public," "C.S.I.," "Family Law," "Law and Order," "Love Boat: The Next Wave," "The James Brady Story," "George Washington" and *The Cooler* with William H. Macy and Alec Baldwin. Mr. Landfield has played major roles in regional theatres across the country including Phileas Fogg in *80 Days* at the La Jolla Playhouse in San Diego. While in Africa filming Disney's *Cheetah*, Mr. Landfield met his wife, actress Breon Gorman. They have two angels, Miranda and Bianca.

***HAL LANDON JR.** (*Ebenezer Scrooge*) is an SCR Founding Artist who recently appeared in *Major Barbara, Getting Frankie Married—and Afterwards, The School for Wives, Much Ado about Nothing, Entertaining Mr. Sloane, The Hollow Lands, True West, Play Strindberg, Tartuffe* and *Ah, Wilderness!* Other credits include *Arcadia, Our Town, Sidney Bechet Killed a Man, BAFO, Six Degrees of Separation, An Ideal Husband, A Mess of Plays by Chris*

Durang, The Things You Don't Know, Faith Healer, Ghost in the Machine, Green Icebergs, Morning's at Seven, Dancing at Lughnasa, The Miser, Our Country's Good and *Waiting for Godot*. He created the role of Ebenezer Scrooge in SCR's *A Christmas Carol*, and has performed it in all 23 annual productions. He appeared in *Leander Stillwell* at the Mark Taper Forum and in *Henry V* at the Globe Theatres in San Diego. Other resident theatre roles include Salieri in *Amadeus*, Malvolio in *Twelfth Night* and Gordon Miller in *Room Service*. Among his film credits are *Trespass, Pacific Heights, Almost an Angel, Bill and Ted's Excellent Adventure* and *Playing by Heart*. Television credits include a recent episode of "Frasier."

***MARTHA MCFARLAND** (*Mrs. Fezziwig/Solicitor*) is an SCR Founding Artist who served as the theatre's Casting Director for 11 years. Most recently she appeared as Mrs. Baines in *Major Barbara*, Georgette in *The School for Wives*, Ursula in *Much Ado about Nothing*, Mom in *True West*, Alice in *Play Strindberg* and reprised her role as Norah in *Ah, Wilderness!* Other roles at SCR include appearances in *Our Town, Pygmalion, Private Lives, An Ideal*

Husband, as Dr. Charlotte Wallace in *Beyond Therapy* and as part of the Drama-Logue Award-winning ensembles of *Tom Foolery* and *Side by Side by Sondheim*. She also appeared as Pope Joan and Louise in both the Second Stage and Westwood Playhouse engagements of *Top Girls*. She has appeared in 17 of the 22 productions of *A Christmas Carol*, having missed the first year when she was on a U.S. tour with James Mason in *A Partridge in a Pear Tree*. Ms. McFarland is also a director, having staged *Sly Fox* and *The Foreigner* at the Laguna Playhouse, *Top Girls* at UCI and the world premiere of *City* with the Circle X Company in Los Angeles. She is a teacher with the SCR Professional Conservatory and privately in the L.A./Orange County area. Ms. McFarland is also a popular voice-over artist, a published poet and the Southern California Casting Director with the Oregon Shakespeare Festival in Ashland.

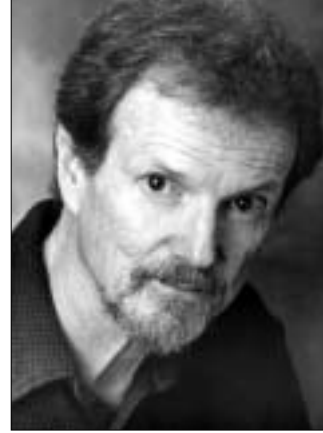
***DEVON RAYMOND** (*Mrs. Cratchit*) returns to SCR for her 13th season of *A Christmas Carol*. Other SCR appearances include *She Stoops to Folly, Our Country's Good, Heartbreak House, Holy Days* and *Hard Times*. Regionally she has appeared at the



HOWARD SHANGRAW
Fred/Gentleman



HISA TAKAKUWA
Toy Lady/Sally/Scavenger



DON TOOK
Marley/Spirit of Christmas Yet-To-Come

Ensemble Theatre Company of Santa Barbara in *The Secret Rapture* and in the world premiere of *Castaway*. Most recently, Ms. Raymond appeared in *On Approval* at Pacific Resident Theatre in Los Angeles, where she is a company member. She can be seen in the Cameron Crowe film *Singles*, and the film version of *Holy Days*, directed by Martin Benson. Television credits include the movie of the week "Empty Cradle" and a recurring role in the Dabney Coleman series "The Slap Maxwell Story." She is a graduate of The Juilliard School.

***HOWARD SHANGRAW** (*Fred/Gentleman*) returns to his role as Fred in *A Christmas Carol*. He was seen in the Mark Taper Forum's production of *Arcadia* and *Travels with My Aunt* at the Laguna Playhouse. His SCR credits include Algernon in *The Importance of Being Earnest*, Russell in

Loose Ends, Lonnie in *Coming Attractions*, and as young Ebenezer in *A Christmas Carol*, a role he created in 1980. He also appeared in SCR's *A Mess of Plays* by Chris Durang, *Wild Oats*, *The Contractor*, *The Time of Your Life* and *The Sorrows of Frederick*. He will also be remembered for his performances as Mick Conner in *Comedians*, Androgyno in *Volpone* and Lonnie Roy McNeil in *The Last Meeting of the Knights of the White Magnolia*. Mr. Shangraw played Madame Nash in the Mark Taper Forum's *Romance Language*, C.A. Rolander in the Odyssey Theatre's *In the Matter of J. Robert Oppenheimer*, Aubrey Piper in the Gem Theatre's production of *The Show-Off* and Norman in *The Dresser* at Santa Barbara's Garvin Theatre. His recent television appearances include "Frasier," "Chicken Soup for the Soul" and "Star Trek: Deep Space Nine." Mr. Shangraw is a member of

the Pacific Resident Theatre where he serves as both an actor and director.

***HISA TAKAKUWA** (*Toy Lady/Sally/Scavenger*) returns for the eleventh time in *A Christmas Carol*. Ms. Takakuwa also appeared at SCR in *The Man Who Came to Dinner* and in the Educational Touring Productions *Bad Water Blues*, *Face2Face*, *My Mom's Dad*, *Finding Home*, *The Fitness Game*, *Rhubarb Jam*, *The Day after Evermore* and *Power Play*. Other theatre credits include Masha in *The Seagull*, Agnes in *The School for Wives* and Emily in *Our Town* at A Noise Within; Hero in *Much Ado about Nothing* at the Grove Shakespeare Festival; the Playwright's Lab at the Sundance Institute; the inaugural season of the Sundance Children's Theatre; and *Romeo and Juliet* at the Indiana Repertory Theatre. Ms. Takakuwa is a Resident Artist at



DAVID WHALEN
Bob Cratchit

the classical theatre company A Noise Within. She holds a BA from Smith College and an MFA from the California Institute of the Arts.

***DON TOOK** (*Marley/Spirit of Christmas Yet-To-Come*) is an SCR Founding Artist who recently appeared in *The School for Wives*, *The Beard of Avon*, *Much Ado about Nothing* and *The Countess*. In previous seasons, he was seen in *The Hollow Lands*, *A Christmas Carol* and *The Philanderer*. Other recent SCR productions include *Play Strindberg*, *Tartuffe*, *Ah, Wilderness!*, *Pygmalion*, *Our Town*, *Arcadia*, *BAFO* (for which he won a Drama-Logue Award), *She Stoops to Folly*, *Three Viewings*, *A Streetcar Named Desire*, *The Misanthrope* and *Pterodactyls*. He also appeared in the world premiere of *Hospitality Suite* and the revival of *The Philadelphia Story*. Mr. Took is proud to be an SCR Founding Artist with 37 years of experience in a wide variety of roles. He enjoyed playing the role of Greg in a record-breaking run of A.R. Gurney's *Sylvia* at the Laguna Playhouse; and his latest venture is Shakesperience – a high school touring production he conceived and co-authored with Hal Landon Jr., SCR's resident Scrooge – somewhat loosely based on the Carl Reiner-Mel Brooks

ENSEMBLE

JOSHUA BROWNIE LASH (*Puppeteer/Mr. Topper*) is making his SCR debut after having recently completed SCR's Professional Conservatory. He recently finished an understudy role for Neil Simon's



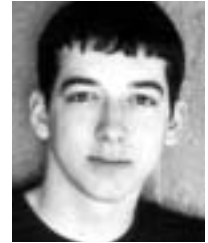
Broadway Bound at the Long Beach Playhouse. His theatre credits include *References to Salvador Dali Make Me Hot*, *Fiat*, *Comedy of Errors*, *High Noon in Gloomtown*, *Approximating Mother* and *A Doll's House* at Orange Coast College.

SCOTT MOST (*Thomas Shelley*) is making his SCR debut. His theatre credits include *Shylock's Daughter* at the Long Beach Playhouse and *Squabbles* at the Cabrillo Playhouse. Mr. Most is a recent graduate of SCR's Professional Conservatory.



PHILLIP C. VADEN (*Constable/Wreath Seller/Young Jacob Marley/Poulterer*) is making his SCR Segerstrom Stage debut. Theatre credits include *Sticks and Stones*, *A Midsummer Night's Dream*, *Scenes and Revelations*, *Love Letters*, *Wait-*

ing for Godot, and *Blood Wedding*. He is a recent graduate of SCR's Professional Conservatory and has been in readings for the Hispanic Playwrights Project and Howard Korder's new play *Ataraxia*.



SHIAN VELIE (*Elizabeth Shelley/Pursued Maiden*) made her SCR stage debut earlier this season in *Major Barbara* after having recently completed SCR's Professional Conservatory program. Theatre credits include *On the Road to Easy Street* at Primary Stages; *Ma*, *Natural History*, *Bare Bones* and *Sex, Animals & Baseball* at the Ensemble Studio Theatre; and *N.Y. Quarters* and *Dimes* at the Orenda Theatre.



The children's roles are performed by students in South Coast Repertory's Young Conservatory: JEFFREY BUDNER, KELLY EHLERT, STEPHANIE FINNEY, PATRICK GLEASON, ZAN GRAY, AUSTIN KOUSTIK, AMY LASHMET, GEENA LOVATO, HAYLEY PALMAER, JOSEPH REED, ALIZA SEGAL, STEVEN SIGLIN, ELISE ST. CLAIR, LUKE TAGLE, ALISON WEXLER and CASEY WIANECKI.

"2000 Year-Old Man" concept; Don interviews Hal as Shakespeare and invites the students on stage to participate in scenes from the Bard's works. Television credits include appearances on "Roseanne," "Cheers," "General Hospital," "ER," and he can currently be seen in his recurring role as the evil Agent Grey in the ABC spy series, "Alias."

***DAVID WHALEN** (*Bob Cratchit*) returns as Bob Cratchit having previously appeared at SCR in *Of Mice and Men*, *Arcadia*, *Hay Fever* and *Pygmalion*. He is also a member of the teaching faculty for SCR's Theatre and Professional Conservatory. Mr. Whalen played John in the U.S. Premiere of *Kevin's Bed* at the Laguna Playhouse. New York credits in-

clude playing Jarvis in *A Member of the Wedding* at the Roundabout Theatre Company, as well as new plays at the Nat Horne Theatre, HOME and New Jersey Playwrights Theatre. Regionally, he played Joe Pitt in *Angels in America*, Parts 1 and 2 at Houston's Alley Theatre and at the Bienalle Festival in Venice, Italy. Other regional credits include Boston's Huntington Theatre, Center Stage in Baltimore, Coconut Grove Playhouse, The McCarter Theatre, Syracuse Stage, Playmaker's Repertory Company and The Pittsburgh Playhouse among others. Representative roles include Barry in *The Boys Next Door*, Leo in *The Little Foxes*, Lucentio in *Taming of the Shrew*, Orin in *Mourning Becomes Electra*, Ben in *Look Homeward, Angel*, the gentleman caller in *The Glass Menagerie* and Jack in the world premiere of *The Guiteau Burlesque* directed by Evan Yionoulis. Some of his film and television credits include *61** directed by Billy Crystal, *The Christmas Tree* directed by Sally Field and the Emmy and Golden Globe winning *Indictment: The McMartin Trial*. He has guest starred on many television shows including the final "Diagnosis Murder" movie "Without Warning." Daytime dramas include recurring roles on "The Guiding Light" and "All My Children." He played Winslow in the CD-Rom "Black Dahlia" with Dennis Hopper, winning a best actor award for his performance. In January, he heads to Philadelphia to do *A View from the Bridge* with The People's Light and Theatre.

PLAYWRIGHT, DIRECTOR & DESIGNERS

JERRY PATCH (*Adaptor*) has been affiliated with South Coast Repertory since 1967. He has served as dramaturg on more than 125 new plays seen here since 1980, including the world premieres of *Abundance*, *Freedomland*, *Golden Child*, *Search and Destroy*, *Sight Unseen*, *Three Days of Rain* and *Wit*. His dramatic writing has been produced at SCR and other theatres and on television. Most recently he co-conceived *The Education of Randy Newman* with Michael Roth and Mr. Newman (SCR, 2000). For seven years he was Artistic Director of the theatre program of the Sundance Institute. He now serves as project director of SCR's annual Pacific Playwrights Festival and as consulting dramaturg for the Roundabout Theatre Company in New York.

***JOHN-DAVID KELLER** (*Director*) See biography on page P9.

THOMAS BUDERWITZ (*Scenic Design*) is very pleased to be back at SCR where he previously designed *A Delicate Balance* and *But Not for Me*. He is currently designing *Proof*, opening in January, for the SCR Segerstrom Stage and *Measure for Measure* for A Noise Within. Other recent designs include *Under The Blue Sky* for the Geffen Playhouse, *The Triumph of Love* for A Noise Within and *Death of A Salesman* for the Interact Theatre. Mr. Buderwitz is a resident Scenic Designer at A Noise Within, where his

other designs include: *Bus Stop*, *The Imaginary Invalid*, *Hayfever*, *The Taming of the Shrew*, *Much Ado about Nothing*, *Richard III*, *So It Is ... If So It Seems To You*, *A Christmas Carol*, *The Glass Menagerie*, *Great Expectations*, *Ah, Wilderness!* and *Tartuffe*. Other notable designs include *If You Ever Leave Me ...* at the Canon Theatre, *Camping with Henry & Tom* and *Swingtime Canteen* for McCoy/Rigby at the La Mirada Theater, Jack Fletcher's production of *A Midsummer Night's Dream* for P.C.P.A. Theatrefest and the Westwood Playhouse, *2* at Theatre Forty, *The Blue Dahlia* and *South Central Rain* for the Pacific Resident Theatre Ensemble, *D-Girl* at the Century City Playhouse, *Heathen Valley* at the Grove Shakespeare Festival, *Great Expectations* at the Arizona Theatre Company, *Arms and the Man* at the Denver Center Theatre Company, *Broadway Bound* for the Portland Repertory Theatre and *Loot* for the San Diego Repertory Theatre. Mr. Buderwitz's current and recent television designs include "Battlebots" on Comedy Central; "Go For It" for ABC Family; "America's Junior Miss" for NBC and PAX; "The Voice of Disney" for ABC; and "Mr. Show," "Def Comedy Jam" and "HBO Comedy Hour" for HBO.

DWIGHT RICHARD ODLE (*Costume Design*) has dressed SCR's *A Christmas Carol* annually since 1980. Over 21 seasons, working in both scenery and costumes, he designed nearly 90 productions for SCR's Mainstage and Second Stage, including many Young Conservatory and

Educational Touring Productions. Presently in his eighth season as resident designer for the Laguna Playhouse, Mr. Odle creates both scenery and costumes for its adult and youth theatre presentations. Most recently, he costumed the West Coast premieres of *The Spitfire Grill* and Neil LaBute's *The Shape of Things*. Over 60 other production credits at the Playhouse include the world premiere of *Who's Hot, Who's Not*, the American premieres of *Moving On*, *Stella By Starlight* and *Kevin's Bed* as well as *Always Patsy Cline*, *Spinning into Butter*, *Communicating Doors*, *Picasso at the Lapin Agile*, *Moon for the Misbegotten*, *Old Wicked Songs*, *Travels With My Aunt*, *Alice in Wonderland*, *James and the Giant Peach*, *Charlotte's Web* and *The Velveteen Rabbit*. His costumes for the West Coast premieres of *I Love You, You're Perfect, Now Change* and *The Last Session* transferred to extended runs in Los Angeles. Mr. Odle has also designed for the Geffen and Pasadena Playhouses, Ballet Pacifica, McCoy-Rigby Entertainment and designed the scenery for Fullerton Civic Light Opera's *Jekyll and Hyde* and *Camelot*. His long association with the Orange County Performing Arts Center is as a producer/designer/ lecturer. Mr. Odle has also created industrial shows for Mazda, Honda, Toshiba, Coca-Cola, several Marriott Hotels and has designed scenery for Disney and Universal Studios, Princess Cruises, two World's Fairs, and for amusement parks in Seoul and Barcelona. For six years, he was the resident designer for Robert Redford's Sun-

dance Children's Theatre in Utah. Mr. Odle holds an MFA degree from the Yale School of Drama and has been a professor of design at Stanford University, Cal State Fullerton and UC Irvine. In April, he was honored with a Lifetime Achievement Award in Scenic Design by the Los Angeles Drama Critic's Circle.

DONNA & TOM RUZIKA (*Lighting Design*) celebrate their 24th year of illuminating *A Christmas Carol* and their 30th year of marriage. They have collaborated on a number of SCR productions including *Beyond the Fringe* and *Coming Attractions*. Ms. Ruzika has designed many productions for SCR's Young Conservatory Players and several productions on SCR's Second Stage. She is a member of the Artistic Staff of the Utah Shakespearean Festival where she has designed for the past five summer festival seasons. Ms. Ruzika has designed more than 70 musicals as the resident lighting designer for Fullerton Civic Light Opera. Her award-winning work has also been seen in Bogota, Colombia, Barcelona, Spain and closer to home at The Laguna Playhouse and Long Beach's International City Theatre. She is the Production Manager for the Pomona College Department of Theatre & Dance. In his 28 seasons with SCR, Mr. Ruzika has created award-winning lighting designs for over 75 productions. His designs can be seen at Universal Studios Hollywood, Florida and Japan. His lighting can also be seen at Knott's Berry Farm, Disneyland, Las Vegas casinos and hotels and theme parks in Spain, Japan, Korea, Aus-

tralia and Germany. His architectural lighting can be seen at the new SCR Folino Theatre Center and theme tower, South Coast Plaza, OCPAC's Fire Bird sculpture, the Los Angeles Music Center, and many other retail centers and restaurants. Other professional associations include major regional theatre, opera, and ballet companies throughout the United States and South America. Mr. Ruzika is also the head of the Graduate Lighting Design Program at UC Irvine.

GARTH HEMPHILL (*Sound Design*) is the Resident Sound Designer for American Conservatory Theater in San Francisco. He has designed more than 150 productions, including the American premiere of Tom Stoppard's *Indian Ink*, and *Invention of Love*, *Ragtime*, *The Threepenny Opera*, *Insurrection: Holding History*, *A Christmas Carol*, *Mary Stuart*, *The Guardsman*, *Old Times* and *A Streetcar Named Desire* (for which he received a Bay Area Theatre Critics' Circle Award). He has earned *Drama-Logue* Awards for his work on SCR's *Jar the Floor*, *A Christmas Carol*, *The Things You Don't Know*, *Blithe Spirit*, *New England*, *Lips Together*, *Teeth Apart*, *Fortinbras*, and the world premiere of Richard Greenberg's *Three Days of Rain*. He is currently working on several theater projects, including a new world premiere musical to open in London next year.

DENNIS CASTELLANO (*Musical Director*) returns to SCR after musically directing past productions of *A Christmas Carol*, *Happy End*, *Sun-*

day in the Park with George and *A Chorus of Disapproval*. He serves as the Head of the Music Theatre Program at UCI and during the summer he musically directs for the Music Circus in Sacramento where he conducted their recent editions of *The Sound of Music* and *Paint Your Wagon*. Earlier this year he musically directed *Grease* for McCoy/Rigby Entertainment where he has also conducted their productions of *The Unsinkable Molly Brown*, *Guys & Dolls* and *Annie Get Your Gun*. His credits include musical direction for The Civic Light Opera of South Bay Cities, Musical Theatre West and The Laguna Playhouse. His musical direction has been cited by The Los Angeles Times; nine Drama-Logue Critics Awards and The Robby Award for Best Musical Direction. He resides in Irvine with his wife Peggy and their children Leslie and Jeffrey.

LINDA KOSTALIK (*Choreographer*) is a professor in the Theatre Arts and Dance at CSULA and works for the award-winning Los Angeles County High School of the Arts as choreographer for their Musical Theatre Ensemble. Her career as dancer, choreographer and educator has spanned 38 years. She has choreographed numerous productions for professional theatres such as SCR, Playwrights Horizons, the Goodman and the International City Theatre. This year she will direct the Bobby Rodriguez *A Latin Jazz Christmas* show and will choreograph a "Bebop" retro with award-winning videographer Alan Bloom. This year it is especially good to be

working for the SCR family. The happiest of holidays to everyone!

Laurie Woolery (*Assistant Director*) is an actor, director and playwright who has worked at SCR, Mark Taper Forum, Los Angeles Theatre Center, Cornerstone Theatre, Deaf-West Theatre, fofo Theatre, Highways Performance Space, A Noise Within, Sundance Playwrights Lab as well as the Sundance Children's Theatre. As a director and playwright, she has created and collaborated on many new works including *BLISS*, *I Slept with Jack Kerouac*, *Lapin and Lapinova*, *California Scenarios* and recently adapted Eleanor Estes' *The Hundred Dresses*. Her award-winning production of *Our Town* won Best Scene at the 2001 Kennedy Center's American College Theatre Festival and her production of *A Sick World* participated in the O'Neill Summer Festival. Recently, Ms. Woolery performed her solo play *Salvadorian Moon/African Sky* that was commissioned by Cornerstone Theatre Company to participate as part of their citywide Festival of Faith. Woolery is an Associate Artist with Cornerstone Theatre Company, an active member of the Virginia Avenue Project and is the playwright in residence for Hollygrove Children's Home in Los Angeles. She is also a proud member of the Lincoln Theatre Center's Directors Lab West.

***SCOTT HARRISON** (*Stage Manager*) spent this summer's hiatus in Laguna Beach working on the stage crew for the *Pageant of the Masters* and stage managed the world premiere

of Jon Maran's *Jumping for Joy* at the Laguna Playhouse. As a resident Stage Manager, Mr. Harrison returned to SCR for his 13th season on the stage management staff and served as Assistant Stage Manager for *Major Barbara*. He has stage managed over 32 shows on the Mainstage, stage managed the world premiere of *La Posada Mágica*, and has previously served as Assistant Stage Manager on more than 35 additional Mainstage productions. He has also stage managed at Seattle's Intiman Theatre, San Francisco's Palace of Fine Arts, Shakespeare Festival/Los Angeles, La Mirada Theatre for the Performing Arts, Highways Performance Space as well as several other smaller theatres in the Los Angeles area and is a graduate of Pepperdine University. Mr. Harrison would like to take this opportunity to acknowledge and continuously support his friends and colleagues who are battling the fight of AIDS.

***VANESSA J. NOON** (*Assistant Stage Manager*) returns to SCR having previously stage managed *Making It*, *Nostalgia*, *The Lonesome West* and *The Countess*. Besides working at SCR, she has stage managed for the Mark Taper Forum's New Works Festival & P.L.A.Y. Tour, Shakespeare Santa Cruz, Shakespeare Festival/L.A., A Noise Within, Buena Vista Special Events at The El Capitan Theater and Universal Studios Hollywood. She has also worked on the Academy Awards, the Prime-time Emmy Awards, "America: A Tribute to Heroes" telethon, and the "Pearl Harbor" movie premiere on-

board the USS John C. Stennis in Hawaii. Most recently, she was a production coordinator on the Anaheim Angels World Series Victory Celebration at Edison Field.

DAVID EMMES (*Producing Artistic Director*) is co-founder and Producing Artistic Director of SCR, one of the largest professional resident theatres in California. He has received numerous awards for productions he has directed during SCR's 38-year history, including a 1999 Los Angeles Drama Critics Circle Award for the direction of George Bernard Shaw's *The Philanderer*. He directed the world premieres of Amy Freed's *The Beard of Avon* and *Freedomland*, Thomas Babe's *Great Day in the Morning*, Keith Reddin's *Rum and Coke* and *But Not for Me* and Neal Bell's *Cold Sweat*, the American premiere of Terry Johnson's *Unsuitable for Adults*, the West Coast premieres of C.P. Taylor's *Good* and Harry Kondoleon's *Christmas on Mars*, and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions include the West Coast premieres of *Three Viewings* by Jeffrey Hatcher, *The Secret Rapture* by David Hare and *New England* by Richard Nelson; and *Arcadia* by Tom Stoppard, *Six Degrees of Separation* by John Guare, *The Importance of Being Earnest* by Oscar Wilde, Ayckbourn's *Woman in Mind* and *You Never Can Tell* by George Bernard Shaw, which he restaged for the 1990 Singapore Festival of Arts. His producing responsibilities involve the overall coordination of SCR's programs and projects. He has served as a consultant to the Orange County Performing Arts Center and as a theatre panelist and onsite evaluator for the National Endowment for the Arts. He has

served on the board of the California Theatre Council, the Executive Committee of the League of Resident Theatres, and as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and MA from California State University, San Francisco, and his PhD in theatre and film from USC.

MARTIN BENSON (*Artistic Director*) shares co-founder credit and artistic leadership of SCR with his colleague David Emmes. As one of SCR's chief directors, Mr. Benson has directed nearly one third of the plays produced here in the last 38 years. He has distinguished himself in the staging of contemporary work, most notably Paul Osborn's *Morning's at Seven*, the critically acclaimed California premiere of William Nicholson's *Shadowlands*, Athol Fugard's *Playland*, Brian Friel's *Dancing at Lughnasa*, David Mamet's *Oleanna*, Harold Pinter's *The Homecoming*, the West Coast premiere of Peter Hedges' *Good As New* and David Hare's *Skylight*. He has won accolades for his direction of five major works by George Bernard Shaw, including the Los Angeles Drama Critics Circle (LADCC) Award winners *Misalliance* and *Heartbreak House*. Among the numerous world premieres he has directed are Jon Bastian's *Noah Johnson Had a Whore...*, Tom Strelch's *BAFO*, and Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and the Alley Theatre in Houston. He has directed American classics including *Ah, Wilderness!*, *A Streetcar Named Desire*, *A Delicate Balance* and *All My Sons*. Mr. Benson has been honored with the *Drama-Logue* Award for his direction of 21 productions and received LADCC Distinguished

Achievement in Directing awards an unparalleled six times for the two Shaw productions, John Millington Synge's *Playboy of the Western World*, Arthur Miller's *The Crucible*, Sally Nemeth's *Holy Days* and *Wit*. He also directed the film version of *Holy Days* using the original SCR cast. Along with David Emmes, he accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre LA Ovation Award for Lifetime Achievement. Mr. Benson received his BA in Theatre from California State University, San Francisco.

PAULA TOMEI (*Managing Director*) is responsible for the overall administration of the day-to-day operations of SCR. A member of the staff since 1979, she has served in a number of administrative capacities including Subscriptions Manager, Business Manager and General Manager. She currently serves as President of Theatre Communications Group (TCG), the national service organization for theatre where she also served a two-year term as Treasurer, and has served as the Vice President of the League of Resident Theatres (LORT). In addition, she has been a member of the LORT Negotiating Committee for industry-wide union agreements and represents SCR at national conferences of TCG and LORT; is a theatre panelist for the National Endowment for the Arts and the California Arts Council (CAC), and site visitor for the CAC; served on the Advisory Committee for the Arts Administration Certificate Program at UC Irvine; and has been a guest lecturer in the graduate school of business at Stanford. She graduated from UC Irvine with a degree in Economics and pursued an additional course of study in theatre and dance.



The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



The Scenic, Costume, Lighting and Sound Designers in LORT theatres are represented by United Scenic Artists Local USA-829, IATSE.



The Director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.